

Six Months Aint No Sentence
2015
Jim Leftwich

Book 129

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08.29.2015

in word/for word. issue 7: winter 2005
<http://www.wordforword.info/vol7/acts.htm>

John Crouse & Jim Leftwich
From ACTS

ACT THREE HUNDRED

young manhood provolone: "unless goal muted."

adjacency galling ptomaine: "enjoy pointy pontiff."

psychosis overnice pique: "humming violent prunes."

prurient jackrabbit iterative: "inchoate jackals tongue."

violinist in italics: "asking timeless campers."

subhuman caviar totter: "posits allied spangles."

poncho sponglike polecat: "caveat spin rabid."

pointlessly unalloyed spurs: "overtly fallen manholes."

envoy apostles ephemerality: "because the wicked"

mutterer damping requisite: "carried us away"

shoal stimulator gestation: "captivity, required from"

useless as trillions: "us a song"

ACT THREE HUNDRED ONE

limbo affinity pulse: "embroidering heidegger pilloried."

spitball driveway splashdown: "intramural potash burgeon."

merrymaking suitcase splashdown: "flowchart brinkmanship capon."

connective sadness cardiac: "whiplash downtrodden pusillanimity."

fair hair blinker: "immunodeficiency blunderbuss tabulation."

bloc be flower: "lawyering cartilaginous ferromagnetism."

feral small bubble: "blockbuster fairway conjoiner."

anchorage relay putt: "michaelmas spittlebugs limburger."

scalawag relish intrinsically: "afferent driveshaft sweatshop."

tintinnabulation muckrake villa: "saddlebacked haircloth bezel."

wilderness fingerprint haberdasher: "smallmouth retroviral racehorse."

interdisciplinary gutless embroil: "ducktape spraypainter cutlass."

ACT THREE HUNDRED TWO

blacken with purpose: "oats word morn."

motherboard causing death: "hype gator tremble."

superlative forming rot: "cure odd rote."

into subjection morocco: "rock breath pose."

terminal at goodness: "at more guests."

morning join securely: "moat lotion froth."

mothball in extremis: "horn germ pinto."

motions do mortgagor: "soup moth lack."

moratorium with hyphen: "pith curse foam."

gesture directing morrow: "snub hat joint."

moron of worship: "thin dot tithe."

that faded ottawa: "dire golf fad."

ACT FOUR HUNDRED FIFTY SIX

real rag dome: "recap riff dole."

knot god nine: "read rime dozen."

sage shift druggie: "remap rip daze."

weenie blast train: "roam rib dot."

tag bored big: "reap rim doze."

flies tramp mist: "regale ramp dowse."

keg face crane: "ream rig dote."

whence of cramp: "rearm rue drove."

mane snout nut: "regnal rags dime."

cyclops while free: "regal ram dose."

trunk why shit: "realm rug dove."

right jean hide: "renal raga deme."

ACT FOUR HUNDRED FIFTY SEVEN

glow tourney erge: "tell tile tilt."

spear deal wail: "tablet tale tabla."

cold flop cherry: "dash disc disk."

hail mar meade: "chipped clapped clopped."

riser butt slime: "charm chase char."

clip wrist double: "hoe how hot."

hog found christ: "clap clod chip."

chasm rolled merge: "rider riper river."

clipped heal mound: "hair haul hall."

dish craw ripped: "code clod cord."

table rune roll: "speak shear spar."

till spurge hairy: "glom glob glop."

ACT FOUR FIFTY EIGHT

ruse best chipped: "rune beast chapped."

husk dealer grail: "hush dialer grain."

hopper detractor phallus: "hipper tractor fallacy."

host stoop dolt: "hose stop dot."

breast laugh cone: "beasts cough code."

alleviate pear save: "levitate peer shave."

fence dour wire: "hence door wise."

crying ferry home: "crime furry hope."

girdle tusk whisk: "griddle tuck whisky."

street weed friar: "streak wend frier."

dome swarm packet: "doe sward picket."

roil tip steed: "rail tap steep."

ACT FOUR HUNDRED FIFTY NINE

recess graphed sender: "of the arrest."

best leathery fender: "for one demure."

locals snub hexed: "to the dread."

what fail grape: "as if whalers."

lest undo world: "such a tarry."

bout hectored toad: "on the grossed."

grossed phrasal clout: "in a bout."

tarry boo grapple: "with the lest."

whalers tan weft: "for our what."

dread tease tempura: "by the locals."

demure intense wavering: "if a best."

arrest toast pure: "of the recess."

ACT FOUR HUNDRED SIXTY

comedy ministry onion: "days of war."

hilarious slayer cares: "how individual rather."

smacked bidding lox: "this the being."

sphinx triangular doll: "fighting responsibility, concepts."

hesitant spice lattitude: "order your external."

chomsky glasnost crapper: "or boxes human."

enough crew pox: "depths happiness employ."

barrel aloof bow: "and shoulders something."

torch pomposity costly: "could the move."

nice page nestle: "itself of old."

ecosphere gulag lynx: "character of edges."

gruff goulash sinister: "nights of love."

Notes: [from an email exchange between John Crouse and Jim Leftwich : July 2004]

Leftwich : i've been thinking of the colon as a very slim gulf, a near-nexus, where the two sets of words conjoin, collide and/or conflict. rarely do i write 3 words as commentary on the 3 other words in the same line. very rarely. sometimes I make lists of words, in groups of threes, while i'm at work. then i bring the lists home and attach them to whatever i have from you. i try to make them fit. sometimes that means making them fit in the text field i have set in my "acts" template. if i have 3 polysyllabic words in a set i will look for one of your lines which is composed of shorter words. meanings percolate from the turbulence of these appositions.

Crouse : the way you echo twisting from the bottom up frequently helixes the act, more turbulence. thinking in terms of appositions, that is, thinking of making them happen, & thinking while they happen, fits & unfits, is thrilling, endless, spinning helix. i think as people take to the meanings made (& unmade) per collations, they for the instant the synapse sizzles, at least, embody, the words, effectively acting them out, in thought, perhaps in deeds. the sparking got to inform future data collations, hadn't it? maybe im conceited to think so. wing & a prayer, thankdog its out of my hands, happens anyway, neurons & electricty, higher powers. lipping prayers. reading as saying, sparking as doing. is whats saying whats said whats what whats said is saying? alot, all, of these acts, if spoken, are even then a shorthand, thinking out loud longhands, molecular structure of the sizzles particulars, time & place considerations, meaning-making, holes to fill, cramming head for fittest shape, full, spilling out mouths. speaking in tongues.

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XTANT EMAIL CHAPBOOK #1
December 2004

RESISTANCE ACTS
John Crouse & Jim Leftwich

ACT EIGHT HUNDRED TWENTY TWO

blueprints staggers arbiters: "resistance is complex."

asylum dancehall patois: "resistance is manual."

topic sentence vodka: "resistance is cabdriver."

reeling handbags bloomberg: "resistance is encroach."

swat leveraging teetotal: "resistance is lynx."

logos exchanges scrubbing: "resistance is intellect."

turbine scope serviceman: "resistance is fauna."

stricken networks breathes: "resistance is converse."

multimedia ringtones vision: "resistance is shotgun."

flurry cheep breakneck: "resistance is love."

unrealistic per minute: "resistance is soap."

sweetener categorically collar: "resistance is landscape."

ACT EIGHT HUNDRED TWENTY THREE

intergovernmental fluency arrests: "resistance is guideline."

courtship tenor detainment: "resistance is barbarian."

barriers broadly bush: "resistance is fence."

grievance beaten swarms: "resistance is dementia."

colleagues of meetings: "resistance is fresco."

protestors narrower constitution: "resistance is autograph."

economist brief leads: "resistance is fizzle."

piecemeal shivering pools: "resistance is assemblage."

closeted truth cheerleaders: "resistance is enumerate."

wrestlers tennessee parasol: "resistance is macabre."

rogue scrutiny wheelchair: "resistance is codfish."

imprisonment bidding policy: "resistance is bach."

ACT EIGHT HUNDRED TWENTY FOUR

forestalling proletariat text: "resistance is resistor."

are big words: "resistance is projector."

outcomes heaping syntax: "resistance is bedevil."

payment lisps weigh: "resistance is fade."

arbitrary twister contortions: "resistance is landfill."

so staking fragments: "resistance is inversion."

from ordinary speech: "resistance is navigable."

has us thinking: "resistance is tomorrow."

about movements prior: "resistance is isaiah."

to the dances: "resistance is ciliate."

capitalist cults have: "resistance is jumpy."

us all jigging: "resistance is lift."

ACT EIGHT HUNDRED TWENTY FIVE

talking biology weighs: "resistance is santa."

and reading before: "resistance is emitter."

sugarplum manequin dances: "resistance is felt."

is deeper lungs: "resistance is teaspoon."

and brighter fun: "resistance is chafe."

than polka dot: "resistance is vancouver."

tarp so revered: "resistance is keyhole."

by modern times: "resistance is impressive."

workplace heros wiggling: "resistance is starch."

asses every places: "resistance is social."

to go grinding: "resistance is menu."

cheesy final ends: "resistance is saturday."

ACT EIGHT HUNDRED TWENTY SIX

density is zero: "resistance is nodal."

physics is edges: "resistance is attorney."

collapse is rip: "resistance is workaday."

cosmic is estimates: "resistance is harshen."

matters is implys: "resistance is immaculate."

intervened is candles: "resistance is neophyte."

calibration is diction: "resistance is timetable."

universe is collate: "resistance is eyed."

cosmological is bulk: "resistance is certify."

relativity is spatial: "resistance is infancy."

absurdity is virtual: "resistance is bond."

velocity is value: "resistance is fluster."

ACT EIGHT HUNDRED TWENTY SEVEN

gunpowder to people: "resistance is attune."

oil optimists say: "resistance is goldfish."

sharply rising demented: "resistance is baltimore."

nude oil field: "resistance is seaquake."

likely to roses: "resistance is wrack."

teaches a peach: "resistance is rivet."

wells go dry: "resistance is barley."

retrieval will weep: "resistance is berkeley."

thimble of petrol: "resistance is triune."

seas the sneakers: "resistance is subjective."

exacerbate existing penises: "resistance is fled."

vasoline luminosity beret: "resistance is type."

ACT EIGHT HUNDRED TWENTY EIGHT

the founding myth: "resistance is negotiate."

stands every day: "resistance is squelch."

a notch above: "resistance is umbrage."

combat and death: "resistance is uprise."

fallen in love: "resistance is balm."

spice up history: "resistance is midst."

a rallying cry: "resistance is windowsill."

agent of cohesion: "resistance is adverse."

marked hostility toward: "resistance is advice."

actually took place: "resistance is satyr."

validity or merits: "resistance is orpheus."

squeamish aversion to: "resistance is measure."

ACT EIGHT HUNDRED TWENTY NINE

potent and insidious: "resistance is inventive."

unwanted and sexual: "resistance is seafarer."

dirty and structured: "resistance is quote."

relationship and scholarship: "resistance is zaum."

subsequent and autobiographical: "resistance is bark."

teasing and opening: "resistance is nullify."

sources and traumatized: "resistance is mound."

sessions and quotes: "resistance is sector."

gossip and longings: "resistance is amethyst."

collaboration and voyeurism: "resistance is poetry."

presenting and emphatically: "resistance is spacious."

secretive and confirms: "resistance is concurrent."

ACT EIGHT HUNDRED THIRTY

beneath still stand: "resistance is insomniac."

female process pretend: "resistance is armpit."

instance liberation reich: "resistance is furthest."

narcissistically downplays unspoiled: "resistance is feathery."

evident scale viewpoints: "resistance is ethos."

attract recurring stoned: "resistance is digestive."

rebelliousness diva ambivalent: "resistance is hammock."

erotically wholesome mothers: "resistance is chomsky."

opposed to opposition: "resistance is shifter."

martyrdom population limerick: "resistance is lupine."

transgressions cult wives: "resistance is mezzanine."

misleading bombing queens: "resistance is heritable."

ACT EIGHT HUNDRED THIRTY ONE

gangster consideration outpour: "resistance is cryptic."

reworked failing disproportionate: "resistance is continental."

fordian anthropologist musk: "resistance is whomever."

prototype numbers pretexts: "resistance is theses."

transformation discuss discuss: "resistance is doppler."

redressing similarity recombined: "resistance is stonecrop."

comprehensive proclaims introductory: "resistance is british."

stipulations knowledgeably hypertextual: "resistance is eidetic."

overview emanates transvestites: "resistance is poetics."

elasticity transference borrowed: "resistance is masonite."

indispensable exaggerated adhesion: "resistance is fictive."

fortification contention transitional: "resistance is assemble."

ACT EIGHT HUNDRED THIRTY TWO

brutal genre dependence: "resistance is artwork."

jokes according comrades: "resistance is obsidian."

aims congress nunnery: "resistance is inside."

comical givens observers: "resistance is analytic."

argumentation dupe masterly: "resistance is waylaid."

rhetoric every autumn: "resistance is sprung."

craftsmanship took torpedo: "resistance is gravid."

airplanes birthing chanteuse: "resistance is sonant."

shortly lantern scapegoat: "resistance is workload."

prodding upfront balls: "resistance is noble."

tiananmen elicits dexterous: "resistance is backwater."

peasant stock statecraft: "resistance is ourselves."

ACT EIGHT HUNDRED THIRTY THREE

triangle brooding sarcophagus: "resistance is intersect."

trolled sounding oriented: "resistance is regard."

blended proportions beholders: "resistance is pinball."

absolutism murals notebooks: "resistance is handclasp."

vanishing exact dissection: "resistance is splotch."

frequency composers dungeon: "resistance is globulin."

consummation manifesto frangible: "resistance is analgesic."

harpsichords wisecracks reinterpreting: "resistance is alto."

aesthetician revolution synthesis: "resistance is jonquil."

hymns tenderness horsepower: "resistance is herculean."

plucked function spatters: "resistance is ubiquity."

aural freshens chanted: "resistance is mouth."

ACT EIGHT HUNDRED THIRTY FOUR

to begin with: "resistance is peruse."

little red book: "resistance is algebraic."

able to cut: "resistance is shelter."

to reject both: "resistance is behalf."

further by using: "resistance is nautical."

can go back: "resistance is studio."

be carried out: "resistance is conic."

not a scene: "resistance is absentia."

real life drama: "resistance is fortitude."

needs to choose: "resistance is roadside."

able to move: "resistance is earth."

a happy ending: "resistance is courteous."

ACT EIGHT HUNDRED THIRTY FIVE

justice ferrys harmful: "resistance is uphold."

it is again: "resistance is intrigue."

important thing is: "resistance is keyboard."

venture into town: "resistance is isomorph."

only to endorse: "resistance is psyche."

had business there: "resistance is disjunct."

feel exactly easy: "resistance is senate."

almost comical determination: "resistance is coherent."

choise of getting: "resistance is dilemma."

the boldest putdown: "resistance is dada."

to tell storys: "resistance is adventure."

has ever made: "resistance is soften."

ACT EIGHT HUNDRED THIRTY SIX

line of development: "resistance is germinal."

above all when: "resistance is upheaval."

from physical life: "resistance is bloodshot."

be at odds: "resistance is meantime."

divine will regardless: "resistance is extant."

a singular god: "resistance is pivotal."

hits hard at: "resistance is beautiful."

the line between: "resistance is martian."

appearance of harmony: "resistance is volcano."

generate deviant thoughts: "resistance is potion."

pressure to conform: "resistance is adhesive."

into the storyline: "resistance is diagnose."

ACT EIGHT HUNDRED THIRTY SEVEN

more the appears: "resistance is juxtapose."

support as earlier: "resistance is atonal."

exhaltation impending tempered: "resistance is clue."

and ethical codes: "resistance is counsel."

creates its meaning: "resistance is rainfall."

in terms of: "resistance is treatise."

its own version: "resistance is ontogeny."

appears masterminded quicker: "resistance is vernal."

fanfare anniversary tractor: "resistance is companion."

hymnist and typhoons: "resistance is shore."

subtexts with torches: "resistance is seminar."

battlegrounds manage hints: "resistance is familial."

[COPY/WRITE]

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Acts 8321 - 8326

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

12:51 PM (1 hour ago)

to john

ACT EIGHT THOUSAND THREE HUNDRED TWENTY ONE

Dennis ("Denny") Crouse: "John, there is"
loving husband and: "no way to"
father died peacefully: "respond to this."
on Sunday August: "is that true?"
9th at his: "is it inadequate?"
home in Henderson: "in a poem,"
surrounded by family: "in this poem"
A light rain: "ten plus years"
fell briefly and: "the acts ongoing."
unexpectedly through the: "John, there is"
sunlight of what: "no way to"
was otherwise a: "respond to this."

ACT EIGHT THOUSAND THREE HUNDRED TWENTY TWO

dry day the: "dry day the"
hour before his: "hour before his"
passing. Born in: "repetition is inadequate"
1940 of Glen: "artifice too obvious"
Raymond Crouse and: "John, there is"
Vivian Bernice Clark: "no way to"
in Marshalltown Iowa: "respond to this"
Dennis led his: "in fragments, fragments"
high school basketball: "will be wrong"
team to winning: "as if we"
seasons before joining: "have been set"
the Air Force: "up by this."

ACT EIGHT THOUSAND THREE HUNDRED TWENTY THREE

where he met: "by this poem?"
and wed Carolyn: "by this death?"
Ruth Craven in: "by a life?"
1960. While involved: "by life itself?"
in laser research: "John, there is"
and development at: "no way to"
TRW in the: "respond to this."
1960's Dennis registered: "this is it"
several patents and: "this is why"
he rode the: "poems only respond"
Oregon Trail on: "to life ongoing"
motorcycle with his: "not to life"

ACT EIGHT THOUSAND THREE HUNDRED TWENTY FOUR

father-in-law: "when it stops."
Edward Craven Sr.: "why does every"
and brother-in-: "death make us"
law Edward Craven: "think of our"
Jr. in 1970.: "own approaching death?"
Dennis worked as: "or does it"
a Steam Plant: "even actually do"
Electrician at Nevada: "that? what wants"
Power for 26: "us to sort"
years retiring in: "this out? as"
2009. An outdoorsman: "if each one"
Dennis hunted prospected: "of us was"

ACT EIGHT THOUSAND THREE HUNDRED TWENTY FIVE

and four-wheeled: "not always everywhere"
and as a: "immersed in death"
natural marksman he: "John, there is"
competed and excelled: "no way to"
at darts archery: "respond to this."
and bowling. Indoors: "it is me,"
found Denny persuing: "I know, getting"
home improvement projects: "this wrong, right"
stamp and coin: "here, right now"
collecting and genealogy: "but it is"
Dennis is survived: "not only me"
by sons Jeff: "not only here"

ACT EIGHT THOUSAND THREE HUNDRED TWENTY SIX

John (Michelle Felix): "and now. we"

John Crouse

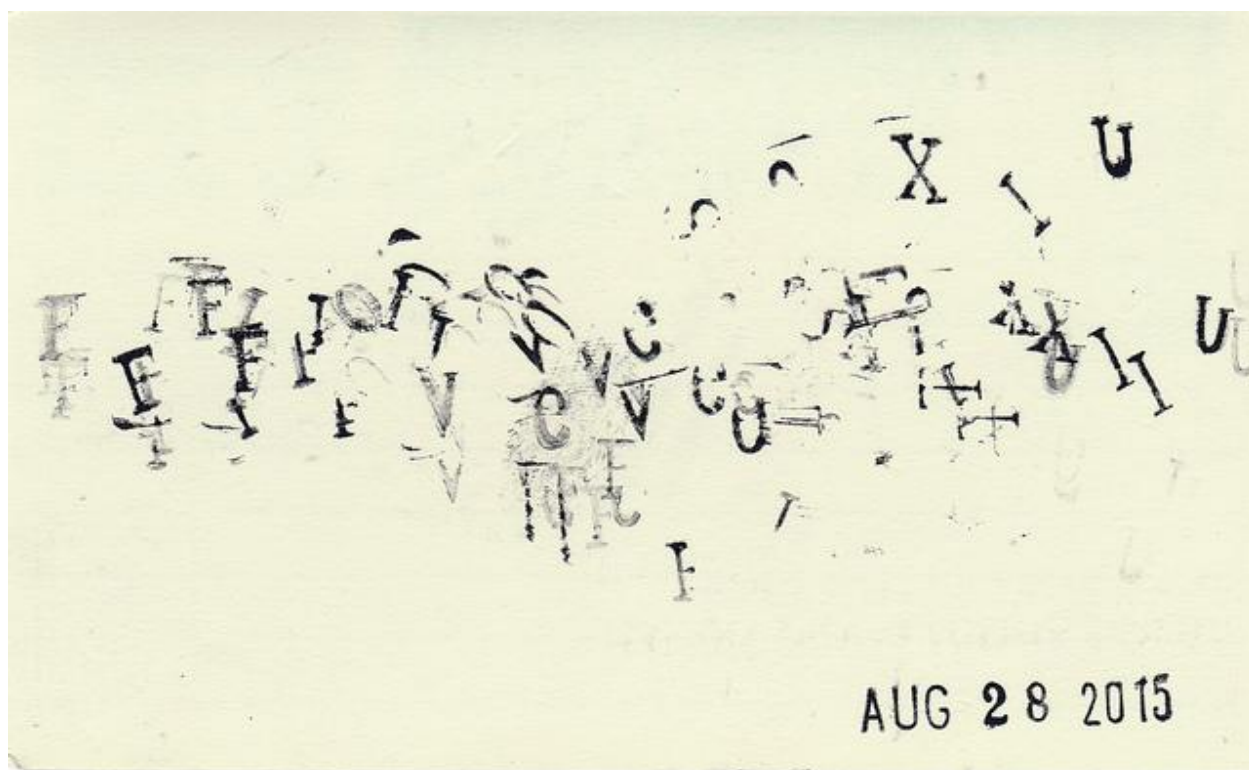
Jim, moved to wetface by this, out of my hands.

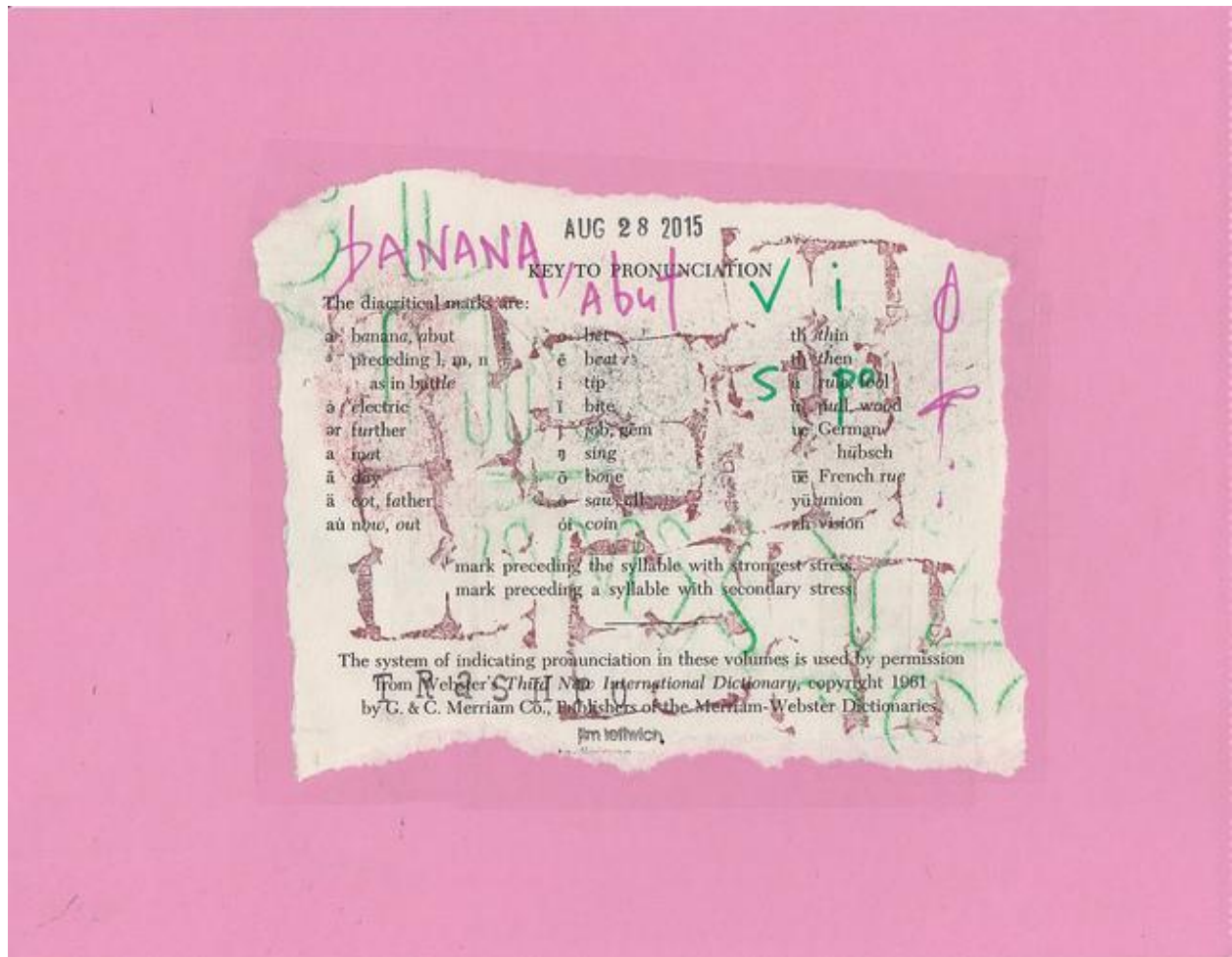
Yr words honest engine the only sense in all this.

Not near so wrecked by his passing, thinks me, as by my brothers continuing passing thru without, their holes i hate their mute heads and hearts having.

We buried him yesterday.







Viz & Po

in writing, as the time spent at it, to begin the work of reconstructive conservation on subjectivity itself, before it becomes the ghosted recollection of an antiquated proclivity.

intersubjectivity as preemptive theory ratifies a detritus in our demise, as if to imagine a salvific sludge palpably among us, to offer this constructed consensus as the progression empirically absent in our cultural accumulation.



the sentence, not entirely here as elsewhere, to stanchion the prolegomena to a lethal fiction, crenelated parapets against all assurance of enduring in duration.

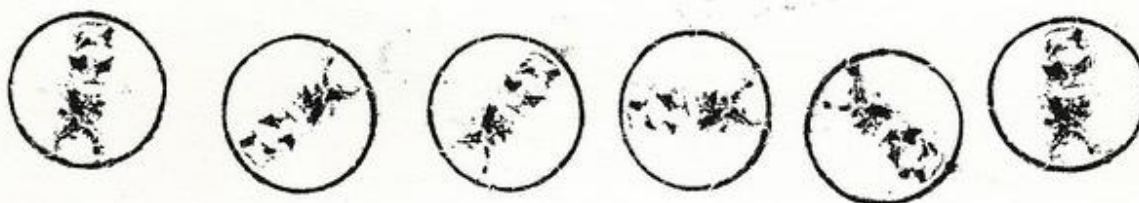


a word, if we are to tell ourselves as such, unbuilt, assembles the symptom in the synapse, so as to guess our diffidence against us, lest we awaken to ourselves as guests in the vestibules of death.

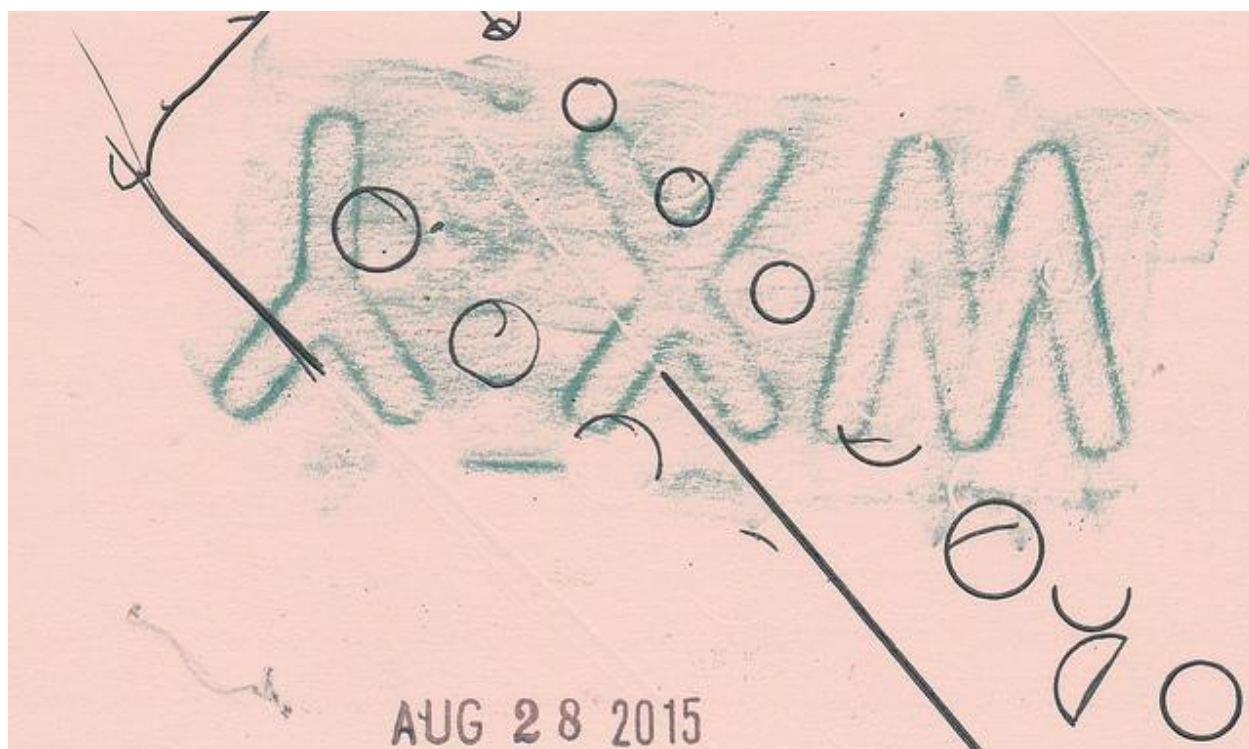
letters are less truant to our experiential chaos. recombinant glyphs against the stable sense. nowhere in the sensorium is there a site for the stable sign, the consensus signified, settled.



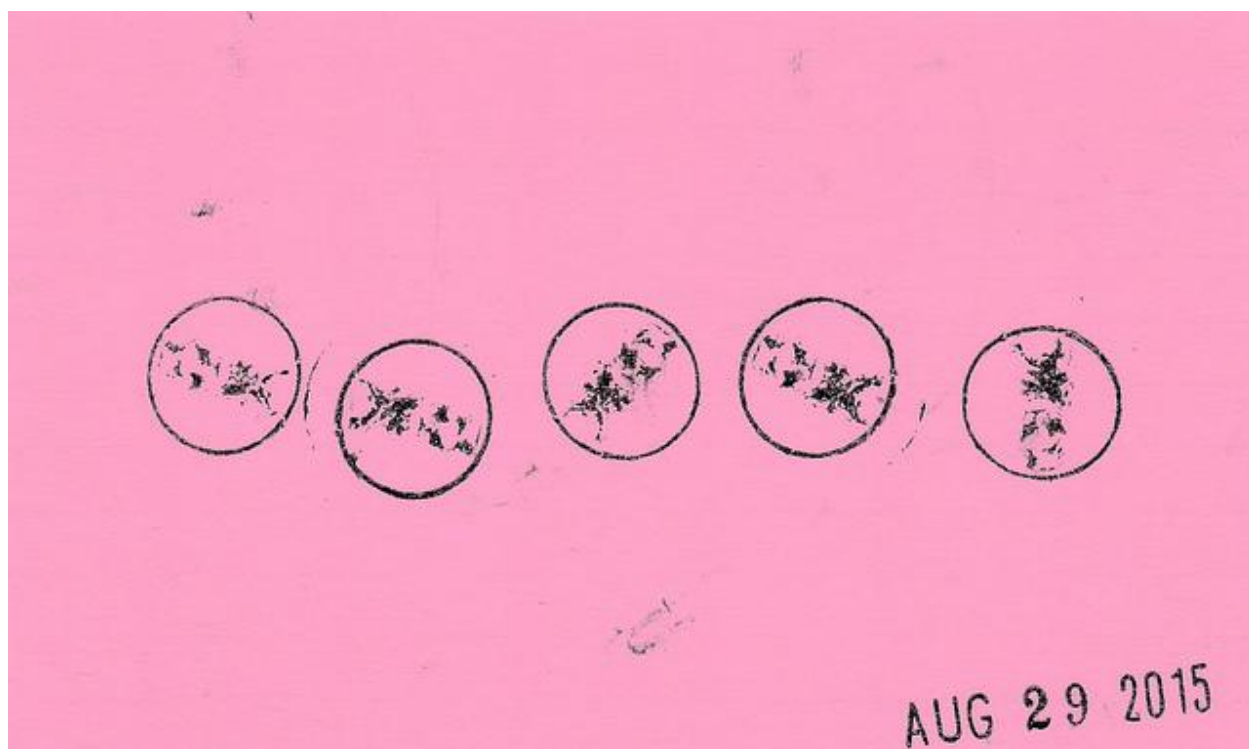
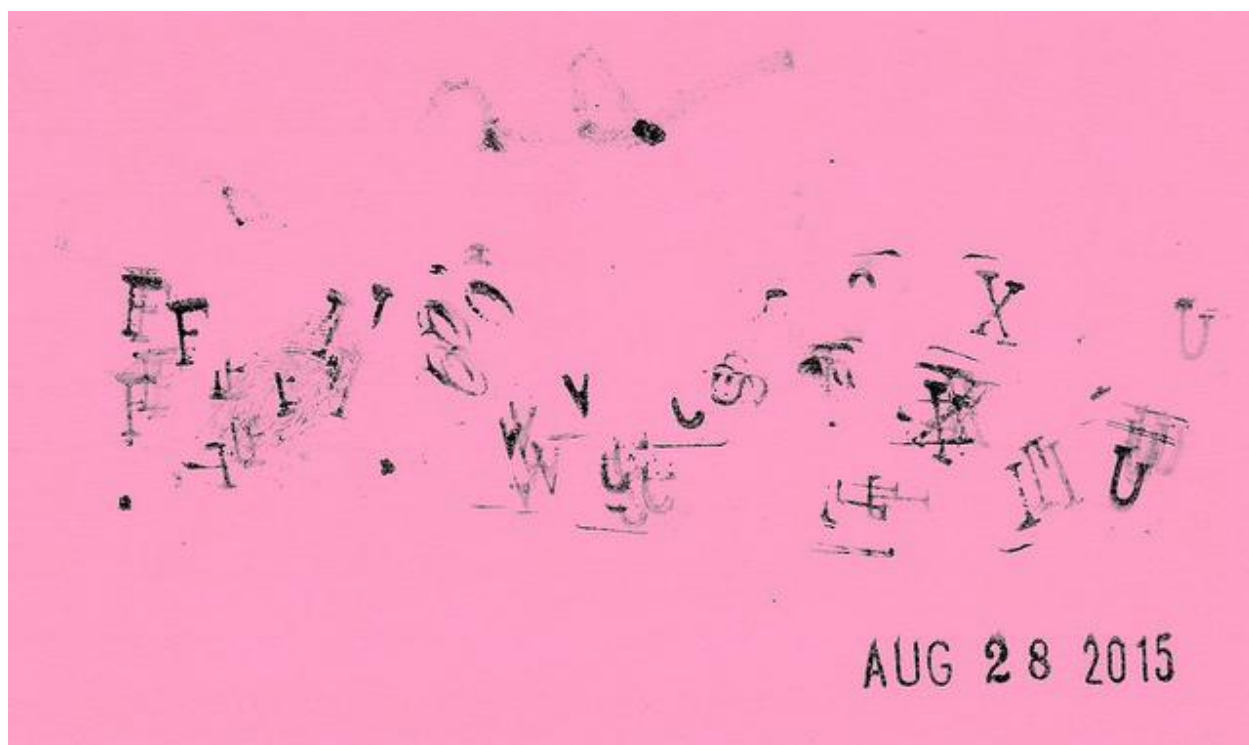
sentences expand through words to letters towards experience and act. letters reduce to words, phrases, sentences, paragraphs, chapters, books.



AUG 29 2015



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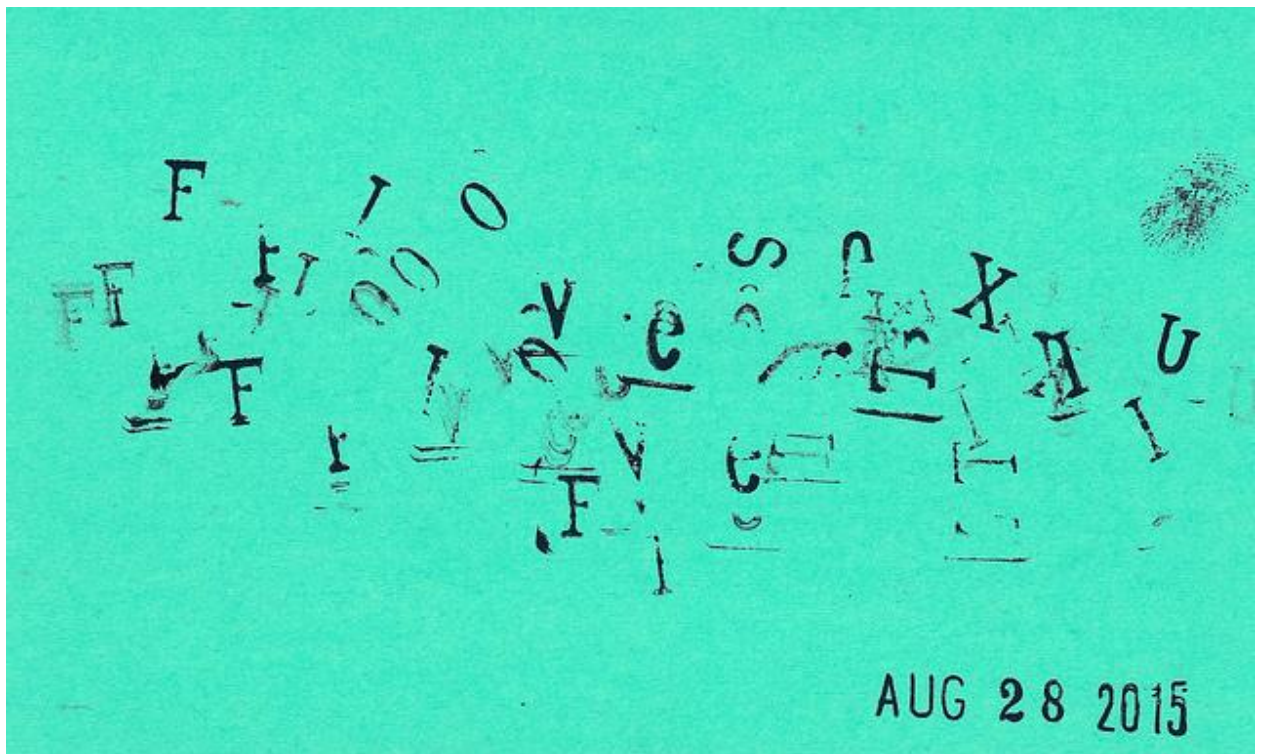
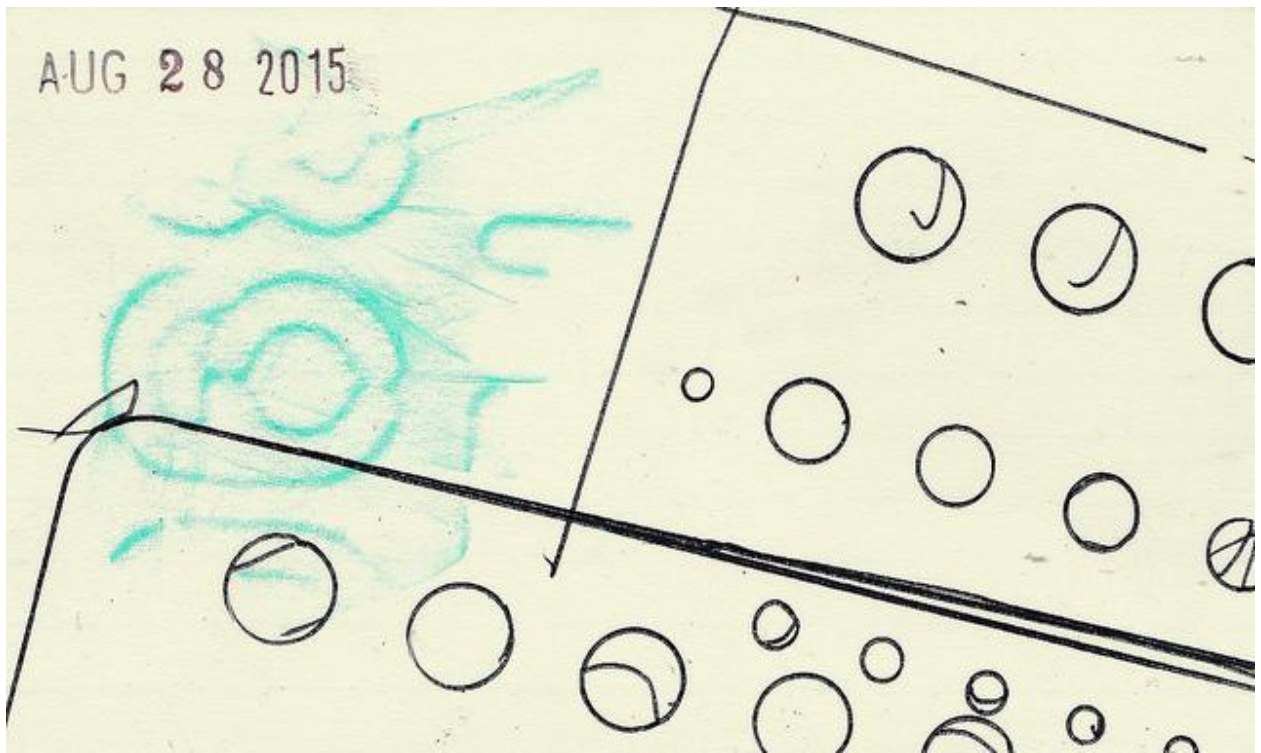


the persistent viz in po occurs where the syllables are seamed. at the site of poetic sounding.

vizpo, if it is to be po and not just viz, should retain a salient trace of its origin in sound.

01.24.03

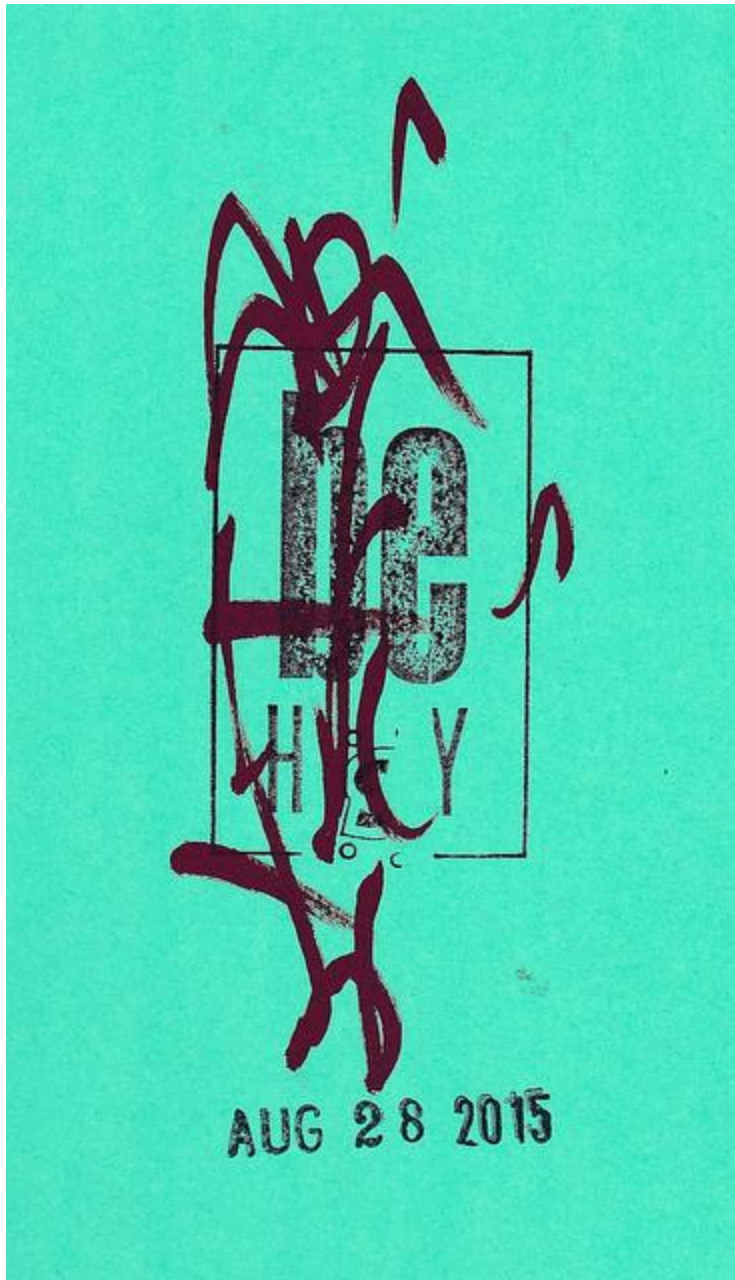
AUG 28 2015



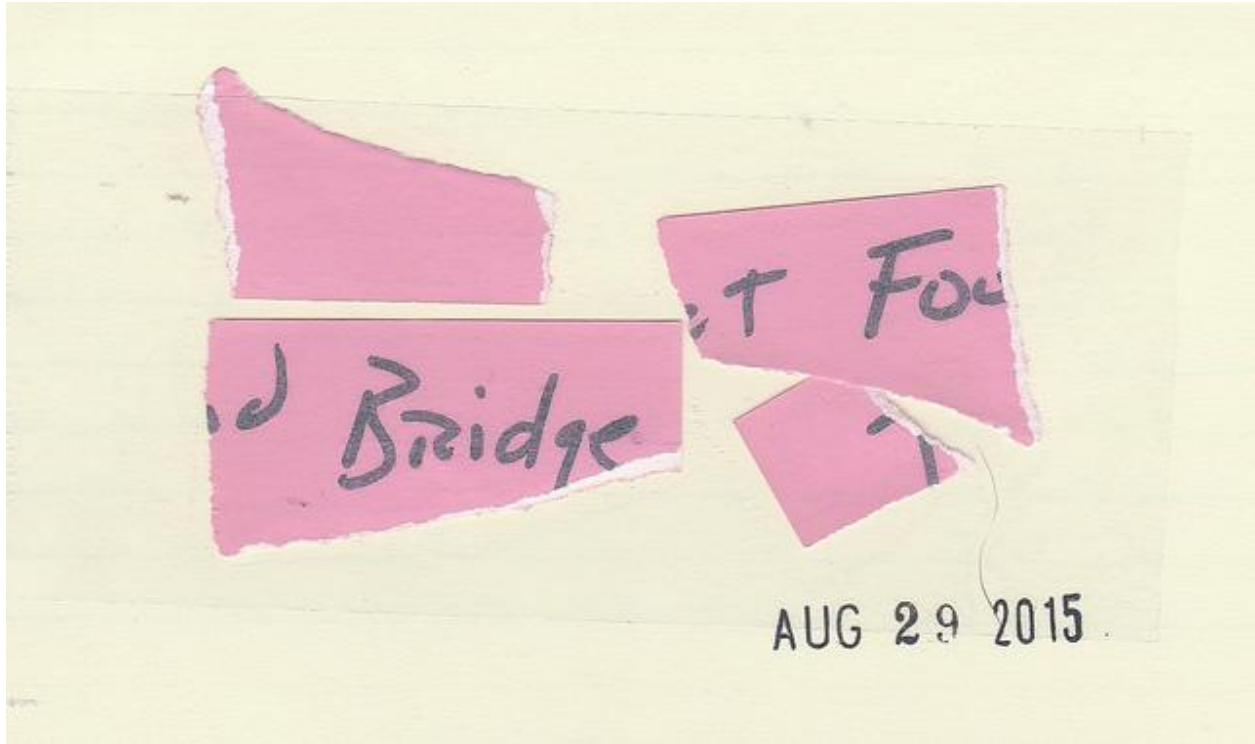
AUG 28 2015



If an image as if in a thought experiment were strained through a sluice, or more precisely, if a text as if in a poem were strained through an image — memory is a kind of thought experiment, or a model of one as if in a text/image poem — then the voids of infinite smallness, cathected components of the electrochemistry, would comprise the primary substance of thought, the quarks as it were of experience imagined through a lens of words.



I write to get close. We want to get it right, or we tell ourselves that when we're thinking about desire, when we've forgotten almost entirely about getting things right. Forgetting is half the journey. There's only one method of forgetting worth remembering — the sacred path, low and crooked, very close to the path of attentive love.



Poetry would be the obvious choice, if not for the ubiquitous duplicity of being. When you think you see poetry as the obvious choice you are in the presence of the trickster dancing his favorite hoax.

Sometimes this is harsh enough, most often not. We like to sleep through our dreams, and the dream of annihilation is no exception.

This is why I write, because love is both ubiquitous and unique — the next best thing to impossible — and quite likely will kill us all sooner than we think.

09.09.03



interspersed texts taken from
Defiant Reading by Jim Leftwich
written in 2003 and
published at TEXTIMAGEPOEM
on SATURDAY, MARCH 11, 2006

|||||

jim

Inbox

x

JULIE DIMICHELE

Aug 10

to me

i loved your reference to aleister crowley- i bought moonchild in 1972 at the bucknell boookstore and i was fascinated. since then i've read a lot of his work and books about him. the part of my essay where i talk about a hand passing through the surface of water came from crowley. and here we are, both of us writing about him at the same time in the same project. synchronicity!

bill dimichele

Jim Leftwich <jimleftwich@gmail.com>

Aug 10

to JULIE

i love what you've done with this bill.

personally, i've gotten a lot of energy out of the idea of asemia, a lot of desire. back in the late 90s-early 00s i went a little nuts with the notion for a few years and made thousands of approximate, aspirational asemic writings. then i slowed down on the vispo for a while and did some other stuff. but in the last year or so the idea has been put back under my nose a few times and i've gotten re-energized by and about it. when the dust settles on this there will be another dust storm, beyond that i'm not predicting anything. i like making stuff. most of what i make has something to do with poetry, at least in my head. the notion of asemic writing is helping me make some things these days, so these days i'm advocating and embracing it (sorta kinda). we carry on -- on and on.

|||||

art banishing ritual?

Jim Leftwich <jimleftwich@gmail.com>

Aug 13

to marco

i am waiting for the asemic writing event
that will be of interest primarily to poets.

but maybe that already happened, 15 - 18
years ago, and i am only being nostalgic,
longing for Lost Edens and a younger
version of my selves...

<https://www.facebook.com/loftbalki/photos/gm.711286659000255/494134407415812/?type=1&theater>

Whom it will be interesting?

Firstly – to amateurs of contemporary art, to designers and calligraphists.

Marco Giovenale

Aug 13

to me

...not to mention the entry fee.

i think (i do want to think) it's because the venue is a place who needs to do so, and can host
event only if people pay.

i don't liked it that much. i contributed with a text, though.

tomorrow and saturday i won't have a connection which will allow me to skype. absolutely.

i knew it from the beginning, so i (from the beginning) told my hosts not to include me in the talk.

i can't join.

i don't know why they consider me as present & chatting. i won't.

so i felt it was good on my part to give a simply textual contribution.

i hope the whole thing will be interesting

and i also hope it will be recorded in some way (youtube?).

Jim Leftwich <jimleftwich@gmail.com>

Aug 13

to Marco

i'm glad that you are participating, marco, maybe a text is the best way to do so.

your contributions to theorizing and defining asemia are as important as anything in this area.

Marco Giovenale

Aug 13
to me

It will not be a new text, but I hope it will be a useful one.
The most interesting things -in my opinion- are and will be the ones coming from open debates, interviews, dialogues and collab texts...
We will see...

Jim Leftwich <jimleftwich@gmail.com>

Aug 13
to Marco

i will carry on, making my ongoing researches available for the mix.
i have been getting a lot of good energy out of the idea of the asemic lately, a lot of generative energy, mutagenic energies.
i like that a lot.
i don't think very many people are particularly interested in my researches, but that doesn't matter.
i would do them if only to do them, even if no one noticed.
thank you again as always for all of your interactions and exchanges.

have you seen this?
<https://www.flickr.com/photos/textimagepoetry/sets/72157625137711813/>
it should be "read" from the bottom to the top.

Marco Giovenale

Aug 13
to me

I didn't see that series. It's great. I'm going to post it in fb.
Let's go on working!

Jim Leftwich <jimleftwich@gmail.com>

Aug 13
to Marco
it's almost 5 years old, but always at least potentially relevant.
thanks.

Marco Giovenale

Aug 13
to me

Yes!!!

|||||

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08.30.2015

De Villo Sloan

13 hrs

"Too smart to be Trashpo" or "Too pretty to be Trashpo"?

http://iuoma-network.ning.com/profiles/blogs/trashpo-as-frenetic-romanticism-vispo-collabs-by-jim-leftwich-and?xq_source=activity

Trashpo as Frenetic Romanticism: Vispo collabs by Jim Leftwich and Evan Damerow
(Roanoke,...

Mail art by IUOMA member Jim Leftwich and Evan Damerow (Roanoke, Virginia, USA) August
27, 2015 - This summer I received two large packages of mail art from...
iuoma-network.ning.com

Neat! I'm going to send you images of text and untext I find on the trail. Maybe you'd like to do
things to/with them, who knows?

I decided yesterday that the trail itself is one long asemic scroll

how do i download these images? i want to do something with them?

the trail itself cannot be asemic, but it can help train your mind to move towards an asemia...

about an hour ago

I may or may not have succeeded at sending you a chunk of fotes over to your gmail acct

I no understand, why can trail no be asemic?

*t

too much semantic content for you to "read" as you ramble

Hmm, but what about the rocks and the dirt of the trail itself, that we kick and scuff with our
shoes and scratch with our staves and alpenstock?

that's why "read" is in quotes, as in reading the lay of the land, like reading the emotions on
someone's face, or reading the signs of approaching weather, or the signs of departed wildlife.
the ubiquitous excess of meanings is a given. the practice of asemia is a response to that,
against that. lately i've been telling folks that asemic writing was intended to be only a small part
of the training manual, THE training manual. i think what you doing with hiking can also be an
important part of that manual. in any case that's how it looks to me.

Neat!

I'm trying to come up with some better way to respond, or more involved or evolved or
convoluted, but for now 'neat' will do nicely as a placeholder for something better articulated

Did the photos come through?

got the photos, yes, thanks, downloaded them and will do something with them.

and neat is seriously fine with me

Phone about to die, more tomorrow. I'm at a playground of the rich (Tahoe) but managed to find a last vestige of blue collar on the lake

I'll be stealth camping semi legally on the lakeshore tonight

This is a strange land

i've been through Tahoe a few times, always headed somewhere else. i figured you were around there somewhere, though i was guessing a little further south.

you sound good.

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08.31.2015

same as enlightenr
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refers note
students sailors

in the sea same as
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shutout innings
glimpse refers note
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sailors cranberries warlock

recording same as enlightenr
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|||||

Jim Leftwich have you ever been accused of not taking yourself seriously enough?

Like · Reply · 2 · Yesterday at 8:53pm

De Villo Sloan We (some of us anyway) are making a joke out of being serious. Being "serious" must be an issue of concern in Trashpo. Lately we have seen more people who are willing to consider Trashpo seriously. (I think DK gets nervous when we see this.) What about Post-Neo Absurdism? In other words, you should not take Trashpo either as "serious" or as "a joke" in conventional, binary terms. It requires some other kind of understanding.

Unlike · Reply · 1 · 15 hrs

De Villo Sloan And as Kdj Jay wrote: "Trashpo has no past, only a present of Spanish Art." But if Trashpo can be explained in terms of its relationship to something else, then I think it would be Post-Neo, whatever that is.

Like · Reply · 15 hrs

Mark Bloch You really should not let anyone see this. It is way too revealing. This should be a secret thread in a secret conference. In fact if it was possible to turn off visibility on this one post only, I would do it. I am not sure if it would be best to do so before or after YOU read it. YES, I MEAN YOU.

Like · Reply · 1 · 12 hrs · Edited

Diane Keys why Mark? this all became public record after the court case

Like · Reply · 9 hrs

Mark Bloch I didn't mean you. My attorney told me not to speak to you.

Like · Reply · 1 · 9 hrs

Jim Leftwich back in the 80s i was accused a few times of not taking myself seriously enough. it was true, but that's not important. i think making that kind of accusation was just something people did in the 80s. not so much any more, as far as i can tell. we seem to have outgrown that kind of criticism.

Like · Reply · 9 hrs

Jim Leftwich these days serious people accuse each other of taking themselves too seriously. i'm not serious enough to do that.

Like · Reply · 9 hrs

Mark Bloch Jim I like when you asked if people were ever accused of not taking themselves seriously. It sounds like you speak from experience!!

Like · Reply · 8 hrs

Mark Bloch Oh sorry I didn't read your update. Yes I agree but I don't think people have outgrown that in NY. I am always amazed at how serious completely wacky artists have to take themselves to fit in. You can not be serious but you have to be extremely serious about it.

Unlike · Reply · 1 · 8 hrs

Jim Leftwich de villo is right, we need some other kind of understanding. i think i've been working on that for 30 years or so, maybe some others in this thread have been doing something similar.

Like · Reply · 7 hrs

Mark Bloch i absolutely have been.

Unlike · Reply · 1 · 7 hrs

Diane Keys i'm confused...have been what? taking yourself too seriously or not being serious enough about not being serious? all this backtalk feels like a political debate

Like · Reply · 4 hrs

Jim Leftwich absolutely have been > doing something similar to > working on developing an understanding other than the conventional binary of either "serious" or "a joke ...

Like · 1 hr

Write a reply...

Mark Bloch Build a wall around "All things Trashpo" and we won't have these problems. No I meant I struggle with the whole thing, all of it, both, all three.

Like · Reply · 2 hrs · Edited

Mark Bloch Backtalk

<http://www.trashonyourback.com/.../Trash-on-your-back-at...>
TRASHONYOURBACK.COM
Like · Reply · 2 hrs

|||||

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the perpetrator crevices omnipotent
adventures detached source of
recognition explained as expressive

|||||

De Villo Sloan

2 hrs

Shattered and repaired record sent to Svenja Wahl (Germany) circa 2012.

Like Comment
Share

Seen by 9
You, Mark Bloch, Neil Gordon and 2 others like this.

Mark Bloch <https://www.youtube.com/watch?v=6oaO6rpPwUA>

The Rolling Stones - Shattered - Lyrics

YOUTUBE.COM

Like · Reply · 2 hrs

Mark Bloch (sorry can't help it. the word shattered and the record, ya know. my fav song about new york. And it does conjur up mental pictures of trash, don't it?) PS "The tape helps" -Drawing teacher '77

Like · Reply · 2 hrs

De Villo Sloan I'd revise it to say "broken record" but you (or someone else) would have yet another retort. And that's OK because we hope "art" generates a response, creates associations in the minds of an "audience." Of course, we have established Trashpo is NOT art. Silence, then, might be the desired response to Trashpo. The response to most Trashpo in fact, is "the sound of one hand clapping."

Unlike · Reply · 2 · 2 hrs

Mark Bloch I think I disagree

1-I would not think of that

2-I do not desire art Associations

3-Trashpo to me is art

4-Silence is not the response I offer, obviously, perhaps optimally cleanliness and tidyness is

5-I prefer the sound of one jaw flapping

<https://www.youtube.com/watch?v=XP9Fz69Yin0>

The Association "Dubuque Blues" 1970

YOUTUBE.COM

Unlike · Reply · 1 · 2 hrs · Edited

Jim Leftwich i thought trashpo was visual poetry, which is a kind of writing, not a kind of visual art.

we don't come here for silence. we can get that as a response to trashpo anywhere, almost everywhere.

here we can see the sound of 10 fingers typing.

Like · Reply · 1 hr

Jim Leftwich my take on trashpo comes from my involvement with it, that's all. i'm not trying to speak for anyone else. for me, the "po" in trashpo refers to poetry, by analogy to vispo (visual poetry). if i had thought of what i was doing as visual art i would have called it collage. folks who come to it from a visual art background will think about it differently, i know that and think that's as it should be. but that doesn't mean i'm going to stop describing it and defining it from my perspective. (and, for the record -- don't take this as being directed at you personally, Mark. it's been going on for a while, and is related to my opinion about asemic writing -- which i called writing because for me it was and is a kind of visual writing, a kind of visual poetry, and not some variety of abstract art.)

Like · Reply · 40 mins

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

visual poems 2015

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Aug 30 (2 days ago)

to Bill

this is what i've been working on

<https://www.flickr.com/photos/textimagepoetry/albums/72157656629992778>

take a look at it as a full-screen slideshow, if you've got a few minutes

billybobbeamer@aol.com

Aug 30 (2 days ago)

to me

i'm good way past mid-view, but afraid i might forget to write later.

a work of creativity unbounded, jim! i need to spend some real time with this....so inspiring!

[i would use the word 'genius' in here somewhere but actually won't,

see, b/c i know you don't like the word, etc.... so no need to respond to this sentence.--or to the one immediately preceeding.].]

already i can say say that in addition to the excellence of the works, the breadth--and depth--is encyclopedic.

i see---having recently reread several books' discussions of the avant-garde2fluxus--onward, --i see that truly you did receive a primary avant baton. that sounds a bit purply, but the point is that

this book is an important part of visual literature.

...and maybe you got a baton from cage, also, based on those fantastic

computer distortions, similar, i guess, to what you and aaron did under the bridge while i trumpeted...

but everything is yours; you have a style/styles....or, if preferred, modes of presentation that are singularly yours, even if you are in a similar group doing similar things.

i'm going to try some more "computer like" stuff...may not get that excellence, or uniqueness

anyway, i see that this has been an almost full time job in itself..

if i played the lottery and won, i'd gladly pay to get this published...printed i mean...

/] ticket this week...

will continue now,,,

fully lost in full page forms...

i'm real rt brain [metaphorically, term as in common parlance-- let the reader understand, as is writ...]

today,so all is meant as a compliment, if not very profound...

billybobbeamer@aol.com

Aug 30 (2 days ago)

to me

wow, i've done the initial screen for all,enlarging many

a masterwork, jim

b

Jim Leftwich10:41 PM (23 hours ago)

thanks, bill. i've been getting a lot done these past couple of months. i'm b...

billybobbeamer@aol.com

10:44 PM (23 hours ago)

to me

well..work is working!



09.02.2015

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Bronislaw Malinowski
from THE MEANING OF MEANINGLESS WORDS AND THE COEFFICIENT OF WEIRDNESS

The most difficult problem, perhaps, in connexion with magical formulae and, according to our conception of language, the central problem, is that concerning the function of a magical utterance. To us the meaning of any significant word, sentence or phrase is the effective change brought about by the utterance within the context of the situation to which it is wedded. We have seen how this meaning has to be understood in the active pragmatic speech which passes between a group of people engaged in some concerted task; an order given and carried out, an advice or co-ordinating instruction followed. We have also seen how words of praise or encouragement act, and how they have a dynamic significance. We have enquired into the nature of meaning when speech is used for planning, for education, for narrative or conversation.

Now a magical formula is neither a piece of conversation, nor yet a prayer, nor a statement or communication. What is it? What is the sociological setting of a spell, what is its purpose, what is the function of magical words? In order to elicit the meaning of an ordinary utterance we found that we had to ascertain the social context; the purpose, aim and direction of the accompanying activities—practical, sociable, or generally cultural; and finally the function of the words, i.e., the effective change which they produce within concerted action. But in a magical formula the purpose seems to be imaginary, sociological co-operation non-existent and the role of words just to be uttered into the void.

Let us look more closely at the facts, however. When the magician mumbles over some herbs in his hut—is it just an empty monologue? No audience of listeners is supposed to be necessary to the effectiveness of the spell; therefore, according to our definition of meaning, the words would appear to be plainly meaningless. What is the point of his ritually uttered magical comments when, in striking the soil of the garden, he says: I am striking thee, O soil? Does he address the land, or his stick, or any people who chance to be present? Or again, on other occasions, does he talk to the herbs, or to a stone, or to one or other of the two saplings, or to spirits which, even if present, are not believed to do anything? When he addresses a spider or a bush-hen, a lawyer-cane or a dolphin, what sort of co-operative act, if any, is involved?

Some of these questions we are in a position to answer. Let us start from the purpose of magic. Imaginary it is from our point of view, but is this a reason for dismissing it as socially and culturally irrelevant? Certainly not. Magic happens in a world of its own, but this world is real to the natives. It therefore exerts a deep influence on their behaviour and consequently is also real to the anthropologist. The situation of magic—and by this I mean the scene of action pervaded by influences and sympathetic affinities, and permeated by mana—this situation forms the context of spells. It is created by native belief, and this belief is a powerful social and cultural force. Consequently we must try to place the utterances of magic within their appropriate context of native belief and see what information we can elicit which may help us towards the understanding of spells and the elucidation of words.

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ACT EIGHT THOUSAND THREE HUNDRED TWENTY SEVEN

no mainstream profile: "where nothing dominates"
villain and victim: "consists in between."

ACT EIGHT THOUSAND THREE HUNDRED TWENTY EIGHT

been extensively vetted: "been that when"
that the headache: "year was who"
when black churches: "legislation way senator"
legislation came through: "small to was"
way of repeating: "as the joked"
senator in charge: "well misconception in"
was hired as: "might affection massive"
to have states: "developing even strength"
small utility board: "means labor separated"
who joked in: "the invented worker"
was the misconception: "extensive extraction dimensions"
year as well: "operate from this."

ACT EIGHT THOUSAND THREE HUNDRED TWENTY NINE

deprecation crazies might: "it refuses the"
backbone sometimes affection: "within its own"
chocolate said massive: "with the latter"
umbrage viewpoints caricaturing: "with the ladder"
terribly attended marginalize: "with the letter"
failed sweeping maintain: "width the letter"
readmission traditional population: "pith the ladder"
physical emphasis seemingly: "pit the latter"
statewide hometown subsequent: "with the hatter"
enclosed aggressively dismantle: "width the hat"
undercut wedding enfranchised: "with the hot"
arbitrary restrictive countermanded: "width the hut."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY

jewel under biplane: "big corporations are"
jigsaw slut unknown: "trying to stop"
lightweight obsessed responsible: "millions of Americans"
wireless honestly capsule: "from getting a"
magnetic surpasses balloons: "fifty years ago"
pressurized essentially atmosphere: "one of the"
beer vantage vowel: "fifty years later"
alternate jellyfish teardrop: "we have to"
restrictions differences blackness: "across the country"
baboons cartoons pontoons: "will you stand"
spaceflight sourcebook branding: "making it harder"
commander gravitational bumble: "and voter protections."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY ONE

ceremony phony umbrage: "addresses the work"
umbrella telephone seconds: "the panel convenes"
rhinoceros skirt anemone: "a current surge"
diabetics beast delicious: "consider the browser"
rugs cyberspace comment: "image loops as"
bipolar juice centipede: "daily revenue statement"
transom bellhop quatrain: "the potato dime"
battleship pudding larkspur: "industry and monetary"
pleases knuckles skein: "quick response greetings"
calligraphy porn seasoning: "teeth supple china"
snot translation beseech: "dear manager how"
fingerprint nostril almanac: "you have been."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY TWO

warehouse touchdown concatenation: "we have been"

frequent terrors grape: "they have been"
landfill corresponding siphoning: "we have been"
quarterback fluctuation capstone: "they have been"
particle stadium personal: "we have been"
corporation generator affiliate: "they have been"
indebted realms skeptical: "we have been"
assistance scholar addressing: "they have been"
spotlight needs customers: "we have been"
elephant summer sophisticate: "they have been"
principles behest discussion: "we have been"
journal critical hair: "they have been."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY THREE

american health american: "in response to"
research american jockstrap: "the worst refugee"
american cinquefoil american: "crisis since world"
nosedive american hiatus: "war II european"
amoerican soda american: "according to media"
years american torque: "reports trains carrying"
american calendar american: "refugees from budapest"
outlook american online: "meanwhile in iceland"
american gardening american: "thousands of people"
potty american teaching: "have offered their"
american services american: "homes to syrian"
membership american scorpion: "to share their."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY FOUR

airport these range: "member of the"
headquarters the expansion: "recounts being stunned"
development an important: "to push up"
infrastructure shaped fostering: "in the damp"
meanwhile participatory budgeting: "makers of this"
settlement from scratch: "is noun based"

concentrations be shared: "in that moment"
terminal in fact: "onto the sand"
will become cherished: "between these shores"
will become invasions: "an entire ocean"
his grandfathers image: "against the verb"
would gut protections: "and a flock."

|||||

09.03.2015

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moral the cut produce
metaphysical Chicago

imports commodity society
for a rumor of numbing
perfumes launching
kitchen jackets
gesticulate workers and
percolate their source.

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Michael Peters

To be in the Vaast Bin is to be in the prime complex of a navigation system scored for those who wish to move—in to it and beyond. It brings together divisions: The separations of sound and image (whether kinetic or static) via intervals of quantity and the nothing about it—the nothing that defines it. With shared divisibility, magical differences unique to each bin are either grafted or undone by circuits, serif connectors, probes, radio static, loops of noise, & loops of kinetic imagery fabricating the spiraling helix that defines the genetic autobio re:graphy—because the very bio can be æffected, can be programmed.

| | | | | | | | | | | | | | | | | | | | | |

pansemic zaum festival everything

Jim Leftwich <jimleftwich@gmail.com>

1:27 PM (0 minutes ago)

to Michael

i've gotten a lot of energy out of asemia/pansemia over the years, almost 20 years now. and i've gotten some shit about it too, the notion and the practice. i'm an easy target for some folks. and i'm not going to say i don't care about that, i do care, and i get a lot of energy out of that caring. what starts an an against-x can easily be turned into a for-y, in fact a for x-y-z -- and once there, if there, why not the whole

alphabet, in affirmation encyclopedic of an entire universe,
beginning with a rage-against:

Will this poem-device ever be dated?
When will it self-destruct?

so, yes, i have been reading in the links you sent.
there is also this:

To be in the Vaast Bin is to be in the prime complex of a navigation system scored for those who wish to move—in to it and beyond. It brings together divisions: The separations of sound and image (whether kinetic or static) via intervals of quantity and the nothing about it—the nothing that defines it. With shared divisibility, magical differences unique to each bin are either grafted or undone by circuits, serif connectors, probes, radio static, loops of noise, & loops of kinetic imagery fabricating the spiraling helix that defines the genetic autobio re:graphy—because the very bio can be æffected, can be programmed.

i have been calling everything i am doing ongoing RESEARCH,
(<https://app.box.com/s/f18hm1rcp96mxqwb1byizvtne6b1egij>) sometimes specifically: ongoing RESEARCH: in and around asemic writing. it has all been one long poem no arguing for me now about that it took it takes it is taking -- ongoing -- 43 years to write this sentence and it can be should be dated against ever being dated as it self-destructs to make room for more of itself, tsimtsum, how the universe was created, is created, the same as how a poem, or a sentence, is created, no fucking boxgrammar punctuate thyself to be outside of :ha: it goes on for as long as a life, as real as dirt, as ephemeral as air. weather the weather. whether or not we can weather the weather. we do, and we cannot.

i wrote this yesterday:

school shoes
include
pretzel,
hamburger horse opus,
together through
the snow.
they reconstruct
insteach heat, with
their poached ego
internalized,
textual curses
like copies of
weeds and praxis.

it is 1:25 PM
in 1971 and we
are through
with folding
towels for the
Age of Enlightenment.

it's part of book 129 of Six Months Aint No Sentence.

it was amazing having you here. i think that's the most time we have ever spent together in one continuous stretch. it was great to be able to get into some details, flesh out some ideas and practices. your participation in the festival was amazing. you bring so much. we need what you bring, here, increasingly.

so, yes, come back whenever you can, and stay for some time, and we will make some things, words and images into a book. we should have gotten to this by now. we've been talking about it for 13 years!

i hope you can make use of the Death Text notebooks, and of those Quaker pamphlets. Thanks, Michael. Love you. i have more stuff, tons, of various kinds, but for now will save it for later.

jim

Michael Peters

Aug 30 (4 days ago)

to me

Jim, man, your PDF is amazing! Thanks.

I've F'd up in that I'm only now telling you, but I've actually been talking about it between now and when you first sent it. So first off, thank you for the dedication. It's just glorious, and its content is a perfect follow up to our conversations this summer. It was cool to hear you talking about the origins of asemia—you, gaze, and byrum too. Have you been able to reassert your asemic presence, as we discussed, et cetera? Any recent floor burns? Hope the art dork usurpers have not been giving you too much grief!

Damn, keep me in your loop. Hope it's okay if I forwarded your PDF too.

Okay, that said, I want to once again, officially thank you & Sue for putting me up, although I am sure I said so when I hugged you guys goodbye in the rat parking lot. Sue is a sweetheart and I think that's the longest I've ever spent talking to her. Give her my best. How does Aaron (Erin) spell his name for chrissakes too? Please tell him and Tomislav I am using my bar bar awared to hold down my sparrow manuscripts. I read sparrows at the Boston Poetry Marathon, and was bombarded with compliments, so I am at least pleased I felt the power of this next Vaast Bin series, if only briefly in performance this summer. Finished the Fluke Illuminator (the bennett collab too), which is out now on Luna Bisonte. It's full color and expensive, but when I get some spare change, I will try to get you a copy.

My website needs updating yet again, but here it is anyway: <http://www.michael-peters.com> . I've got tons of new stuff on there, or I should say, stuff that'll be new to you.

Will update it soon too, I hope, with shit like this: <http://barzakh.net/site/current-issue/4105> & this:

<http://barzakh.net/site/wp-content/uploads/2015/06/michael-peters-a-rage-device-index-for-barzakh.pdf>

crap, seems like there's more than that? This stuff seems more conventional? Stolen moments of notes, mostly, during diss completion and then too, job searches. Don't have digital copies of the 3 journals that have fleury colon poems, etc. There's more but hell if I can think of it now. Check out the site.

Next AfterMAF, next summer, I WILL/WE WILL have to make plans for an extra couple of days. I've talked about this before, but this could be more of a reality now that I'm out from under the shadow of the diss: A collab with you. I see us sitting at your big table with newspapers, black tempera paint and ink, glue, and lots of paper. Let's make a book. Wished I could've done it this time, I know, but it was no go, so next time.

Btw, I loved your stories about HS. I saw seven confederate flags on the drive back to Front Royal.

Crap, I've written small book here. Depressed as school and job search is on me, and I am feeling sick today, like a nasty head cold, but the good thing is I'm writing you now. This'll have to hold you for now, and me too, but it's a big palm that holds us, and I am so happy I got to spend 3 days and nights with you, my dear friend, in that palm.

m xo

p.s. thanks too for the Death Text images! And p.s.s. those Quaker pamphlets???? Holy shit. I am teaching that Charles Brockden Brown text from 1799 & his 1800 essay "The Differences between History & Romance." The dude was raised Quaker, but married a non-Quaker and split

for NYC, et cetera, in his formative years. A couple of the Quaker journal articles are actually applicable to the CBB material. Crazy right? Much love xoxoxo

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Raqs Media Collective, A Knot Untied in Two Parts

Many artists—associated producers—find themselves functioning in a way that we might call “molecular”: constantly forming and reforming bonds with other producers in order to sustain an entire chemistry of signs and meanings. They are not the only ones who do so. Scientists do so as well, as do people working in every sector of the knowledge economy: teachers, commentators, media practitioners, software programmers, and researchers of all kinds.

However, some artists, and the occasional scientist, still function as if they were “owner”-producers, testing innovations by themselves, making forays into markets, taking on the roller coaster of booms and busts on their own terms, in their stride. While this may still be the most visible, resented, and celebrated figure of the artist in the popular imagination, it does not quite stand up to empirical scrutiny in terms of how most artists function in the world. The heroic individual artist is to the artworld what the individual proprietor is to the history of capitalism, a figure on the wane who still occupies a central place in our understanding. At best, it is a residue of an image of production in the nineteenth century, an instance of an active presence from the “past” that lingers on, reminding us of its own history. By its very presence, it can never fail to signify a deficit in charisma that haunts even the brightest super-manager. The artist has something that the manager can neither acquire nor hope to be.

[...]

A new working class is emerging all over the world: these are people who often hold more than one job or have long periods of fallow, unwaged time, to think and imagine. They are student-workers, apprentice-artists, practitioner-theorists, itinerant jugglers of skills and

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Inbox

X

Jim Leftwich <jimleftwich@gmail.com>

Like · Reply · 1 · 5 hrs

Like · Reply · 1 · 5 hrs

Like · Reply · 1 · 5 hrs

Like · Reply · 1 · 4 hrs

Like · Reply · 1 · 4 hrs

Like · Reply · 5 hrs

Like · Reply · 2 ·

In Bali, when a shaman, or balian, goes into a state of altered consciousness, he or she speaks with the voice of a god, using the pronouns appropriate to the god, and so on. And when this voice addresses ordinary adult mortals, it will call them "Papa" or "Mama." For the Balinese

think of the relationship between gods and people as between children and parents, and in this relationship it is the gods who are the children and the people who are the parents.

The Balinese do not expect their gods to be responsible. They do not feel cheated when the gods are capricious. Indeed, they enjoy minor caprice and charm as these are exhibited by gods temporarily incarnate in shamans. How unlike our dear Job!

This particular metaphor, then, between fatherhood and godhead, is by no means eternal or universal. In other words, the "logic" of metaphor is something very different from the logic of the verities of Augustine and Pythagoras. Not, you understand, "wrong," but totally different. [It may be, however, that while particular metaphors are local, the process of making metaphor has some wider significance -- may indeed be a basic characteristic of *Creatura*.]

Let me point up the contrast between the truths of metaphor and the truths that the mathematicians pursue by a rather violent and inappropriate trick. Let me spell out metaphor into syllogistic form: Classical logic named several varieties of syllogism, of which the best known is the "syllogism in Barbara." It goes like this:

Men die;
Socrates is a man;
Socrates will die.

The basic structure of this little monster -- its skeleton -- is built upon classification. The predicate ("will die") is attached to Socrates by identifying him as a member of a class whose members share that predicate.

The syllogisms of metaphor are quite different, and go like this:

Grass dies;
Men die;
Men are grass.

[In order to talk about this kind of syllogism and compare it to the "syllogism in Barbara," we can nickname it the "syllogism in grass."] I understand that teachers of classical logic strongly disapprove of this way of arguing and call it "affirming the consequent," and, of course, this pedantic condemnation is justified if what they condemn is confusion between one type of syllogism and the other. But to try to fight all syllogisms in grass would be silly because these syllogisms are the very stuff of which natural history is made. When we look for regularities in the biological world, we meet them all the time.

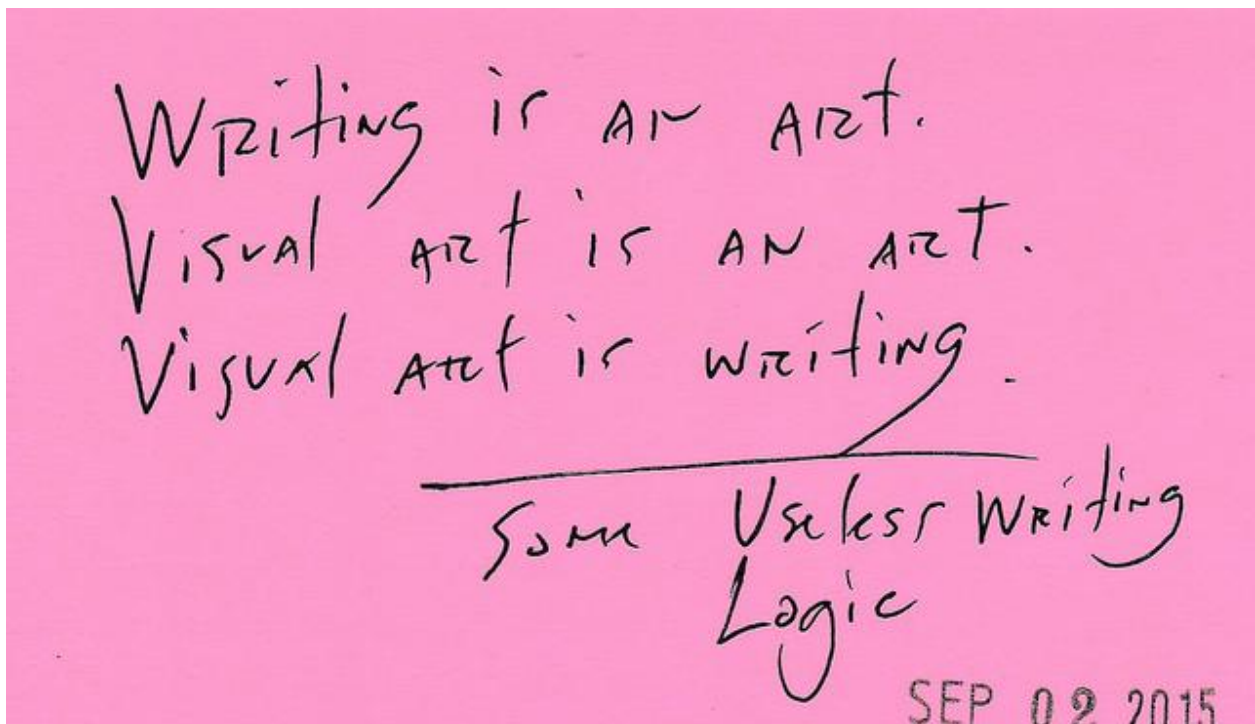
Von Domarus long ago pointed out that schizophrenics commonly talk and act in terms of syllogisms in grass,⁸ and I think he, too, disapproved of this way of organizing knowledge and life. If I remember rightly, he does not notice that poetry, art, dream, humor, and religion share with schizophrenia a preference for syllogisms in grass.

But whether you approve or disapprove of poetry, dream, and psychosis, the generalization remains that biological data make sense -- are connected together -- by syllogisms in grass. The whole of animal behavior, the whole of repetitive anatomy, and the whole of biological evolution

-- each of these vast realms is within itself linked together by syllogisms in grass, whether the logicians like it or not.

It's really very simple -- in order to make syllogisms in Barbara, you must have identified classes, so that subjects and predicates can be differentiated. But, apart from language, there are no named classes and no subject-predicate relations. Therefore, syllogisms in grass must be the dominant mode of communicating interconnection of ideas in all preverbal realms.

|||||



visual art is writing. jim leftwich. 09.02.2015

|||||

Jim Leftwich

22 hrs ·

from Connie Jean, today: Here is Mail Art that originated with Jim Leftwich, a free-way photo that was sent to Blaster Al. Blaster sent it on with additional mail to Connie Jean in 2012, having addressed the card to Billy Haddock. It was misplaced during a move and finally found in August 2015. The card was sent on to Haddock. The front was left unaltered. Not sure if Jim or Blaster added the Massey combine and strip to the free-way photo, but I am sure that Blaster added the phrase and probably the TSS stamp...

sub-luna-tic

SUB-LUNA-TIC.BLOGSPOT.COM

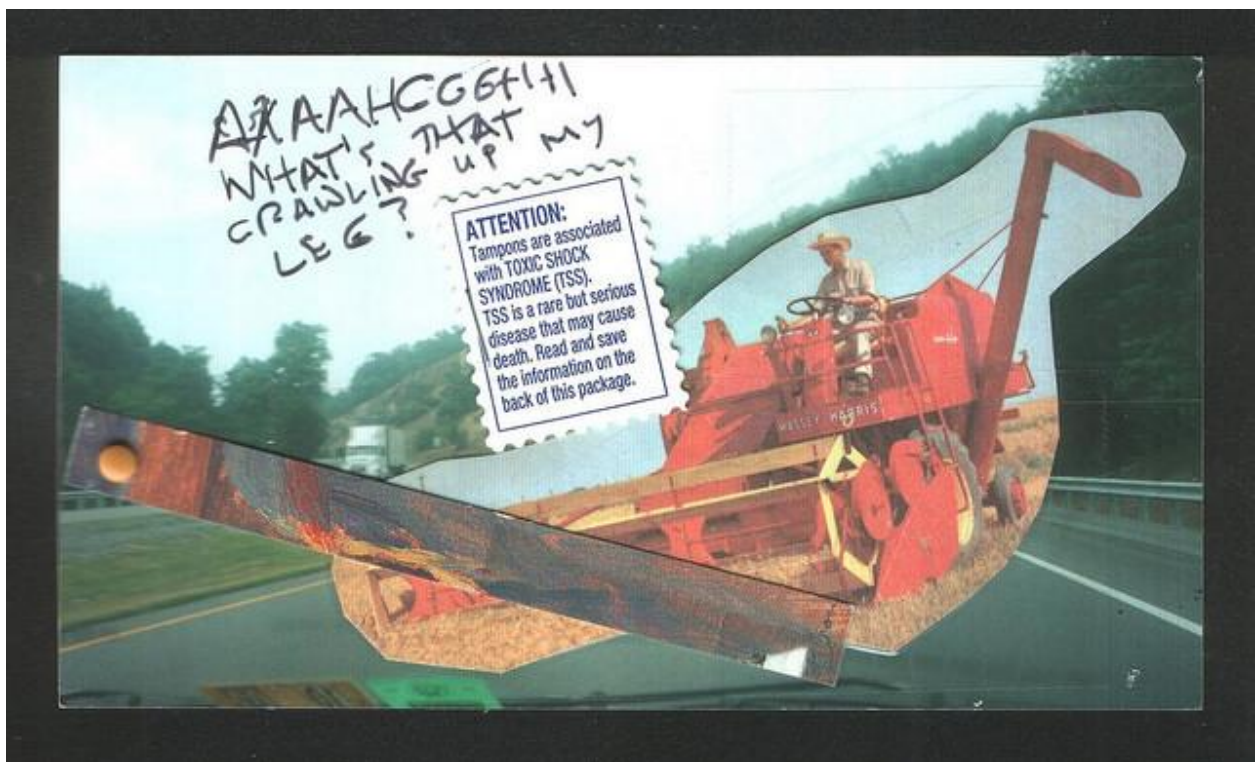
Like Comment Share

Picasso Gaglione, Michael Dec, John M. Bennett and 6 others like this.

Jim Leftwich i added the Massey combine. the photo is from a trip Sue and i made to Indianapolis in 2006 (it was taken on I-64 in the mountains near the WVA-VA line). Connie says it's a blast from the past, but it's even older than she thinks...

a four-way collab with Blaster, Haddock, Connie Jean and myself.

Like · Reply · 1 ·



2006, 2012, 2015 eternal network collaborative postcard

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(no subject)

Inbox

x

Tomislav Butkovic

8:07 PM (18 hours ago)

to me

jim

im sorry I made that sarcastic comment earlier on fb when we were talking about library books. It was a reaction to my misreading of what you had written whose tone I mistook as managerial and condescending. i have been misreading text for the last few days, reading details that are not really there, literally. my attention this afternoon was split between redundant administration, a cop, and using cell phone internet to get out of that forced headspace so maybe that had something to do with my misreading.

obviously, like you stated we love library books and resources in the commons! so it follows to be concerned about the care and longevity of those resources of human knowledge and past experience. now that i noticed a pattern of incidents of accidental book damage it makes sense to take steps to not repeat rather than shift responsibility to non existant hypotheticals-as you said. out of the thirty books Ive borrowed from the library commons and of those in my own library, only two have been noticably damaged in a way that might impair repeated use. they are not chronically neglected.

business is fucking around with my cognitive abilities (brain rot).

sorry again for giving you a hard time.

Jim Leftwich <jimleftwich@gmail.com>

8:51 PM (17 hours ago)

to Tomislav

no problem, tom. if i thought you were some kind of asshole i would just ignore you. obviously i know you better than that.

the thing is, if we don't pay attention to this kind of thing, then i'm not sure who will.

when i was a freshman in college we had to read an essay called The Tragedy of the Commons, by Garrett Hardin. the next year as a TA with an often absent professor i had to teach it. it was written in 1968. i entered college in 1974, so it was fairly current. many of the professors and administrators were children of the counterculture. we weren't reading Hardin for what he had directly to teach us. we were reading him to learn how to think against his kind of thinking. eg.:

The tragedy of the commons develops in this way. Picture a pasture open to all. It is to be expected that each herdsman will try to keep as many cattle as possible on the commons. Such an arrangement may work reasonably satisfactorily for centuries because tribal wars, poaching, and disease keep the numbers of both man and beast well below the carrying capacity of the

land. Finally, however, comes the day of reckoning, that is, the day when the long-desired goal of social stability becomes a reality. At this point, the inherent logic of the commons remorselessly generates tragedy.

As a rational being, each herdsman seeks to maximize his gain. Explicitly or implicitly, more or less consciously, he asks, "What is the utility to me of adding one more animal to my herd?"

[...]

Adding together the component partial utilities, the rational herdsman concludes that the only sensible course for him to pursue is to add another animal to his herd. And another; and another... But this is the conclusion reached by each and every rational herdsman sharing a commons. Therein is the tragedy. Each man is locked into a system that compels him to increase his herd without limit--in a world that is limited. Ruin is the destination toward which all men rush, each pursuing his own best interest in a society that believes in the freedom of the commons. Freedom in a commons brings ruin to all.

take a look at the criticism section of the wikipedia article

https://en.wikipedia.org/wiki/Tragedy_of_the_commons#Criticisms

our point, over and over, in matters large and small, is that freedom in a commons absolutely does not bring ruin to all.

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Jim Leftwich shared a link.

Yesterday at 10:39pm ·

Yesterday, NPR made Bernie Sanders an unperson ... at least for NPR listeners

NPR political correspondent Mara Liasson performed acrobatics before a live audience of radio listeners...

DAILYKOS.COM

Like Comment Share

Bill Beamer, Chrstphre Campbell, James Gardiner and 6 others like this.

2 shares

Kurt Kindermann I heard this and thought the same thing. Glad I'm not the only one to feel this way.

Unlike · Reply · 1 · 16 hrs

Geoff Conley I thought the same thing. Fuck NPR. I listen daily, but fuck them. Fresh Air is the only worthwhile program anymore.

Unlike · Reply · 2 · 14 hrs

Jim Leftwich how do you like your propaganda, liberal or conservative? NPR or Fox?

Like · Reply · 2 · 9 hrs

Chrsthpre Campbell i lost my 'faith' in NPR at least 5 years ago. i'm now wondering though how much the B&M Foundation has donated to get their blurb read on NPR every 5 minutes (?)

Like · Reply · 8 hrs

Kurt Kindermann The Koch bros as well. Yes. One of you likes opera, but that doesn't excuse everything else.

Like · Reply · 8 hrs

Kurt Kindermann It's funny too, like the gov cut their funding just so they'd have to take money from companies like that.

Unlike · Reply · 1 · 8 hrs

Write a reply...

Jim Leftwich back in the early 00s, just after the invasion of Iraq, i heard someone say NPR stood for National Petroleum Radio. that's about how much respect they deserve, and it's been that way for many years.

Like · Reply ·

[illegible]

Diane Keys

8 hrs

I'm thinking new members should have to write an intro and why they want to be part of Dkult

Like Comment Share

Seen by 15

Neil Gordon likes this.

Mark Bloch I'm grandfathered in. Leave me the fuck alone.

Like · Reply · 1 · 8 hrs

Mark Bloch Explain yourself newbie fucktards.

Like · Reply · 1 · 8 hrs

Mark Bloch Forgive me for the Trashpo hazing. I thought for a second I was in a schadenfreude Zuckerberg experiment

Like · Reply · 8 hrs

Jesse Edwards Mark Bloch . . . i think you meant GOD FATHERED

Like · Reply · 8 hrs

Jim Leftwich my imaginary brother Joseph Jesus of Corpse-Us Christi Texas just sent me his artist statement. i think we should let him in, since that would give us an opportunity to kick him out:

Like · Reply · 1 · 8 hrs

Jim Leftwich Joseph Jesus's Artist Statement

Through my work I attempt to examine the phenomenon of Snidely Whiplash as a metaphorical interpretation of both Trashpo Jesus and blackout-drinking.

What began as a personal journey of pigfuckerism has translated into images of hash-browns and teeth that resonate with Lilliputian people to question their own pinkness.

My mixed media radios embody an idiosyncratic view of Ahura-Mazda, yet the familiar imagery allows for a connection between Howlin' Wolf, Kleenex and Cheerios.

My work is in the private collection of Jimi Hendrix who said 'Fire!, that's some real hot Art.'

I am a recipient of a grant from Folsom Prison where I served time for stealing mugs and tie clips from the gift shop of The Paperclip Museum. I have exhibited in group shows at Long John Silvers and The Skink Gallery, though not at the same time. I currently spend my time between my back porch and Berlin.

Like · Reply · 8 hrs

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09.05.2015

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